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became thus known as John "at the Inne," which in course of time congealed into *Thynne*. Famous Dr. Thomas *Magnus* was originally named Tom Among Us by the merry folks who found him a deserted and exposed child at Newark on Trent.

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### DANTE TEXT-CRITICISM.

#### 1.—*Vita Nuova*, CHAP. I.

In the first chapter of the *Vita Nuova* is a passage, of which, so far as I know, no one has yet given a satisfactory explanation. Dante, in speaking of his first meeting with "the glorious lady of his mind," says "la quale fu chiamata da molti Beatrice, *i quale non sapeano che si chiamare*." The difficulty is in the last clause. MS. *W.* reads *ch'essi chiamare*, which Böhrmer alters into *ch'essi chiamaro* (=what they called), in which both the *essi* and the *chiamaro* are unnatural. Trivulzio proposes *che si chiamare*, and would translate, *ne savaient que l'appeler ainsi*. Here both the *si* (for *così*) and the absence of the *la* (chiamarla) are suspicious, even if the meaning were satisfactory, which it is not. To say that "many called her Beatrice, who only knew to call her so," seems a pointless remark. Fraticelli at one time proposed to read *e quali non sapeano, etc.*, translating "and some did not know;" but he afterwards withdrew this proposal. Rossetti, after saying that the words literally mean "who was called Beatrice by many who knew not how she was called," seeing that this gives a wrong meaning, renders "by many who knew not wherefore."

Plainly, the whole difficulty lies in the last words, *che si chiamare*, which several people have supposed might mean "how she was called," or "how to call her." But neither of these translations is possible. The former would require *che* (come?) *si chiamasse*, the latter, *come chiamarla*, or, admitting the *si*, as an ethic dative, *come chiamarsela*. *Non sapeano che si chiamare* can mean only, 'knew not what to call themselves,' and even then the position of the *si* would be remarkable, as well as the use of *che* for *come*.

In my belief, the whole difficulty has arisen

from the ambiguity of the word *si*. Dante, I believe, wrote *sie*. But *sie* may be used either for *sia* (see Scartazzini's note to *Infer.*, XXXIII, 10) or for *sì*, (che parlavan *sie*, *Purg.*, XXIII, 8), which in MSS. was written without the accent. If we read *sie*, the passage will mean, "who was called Beatrice by many, who did not know what calling is." Here *che* and not *come* is the proper word. But what is the meaning of this translation? Dante, who almost always explains himself, shall tell us. In chap. xiii of the *Vita Nuova*, we read: "Lo nome d'Amore è sì dolce ad udire, che impossibile mi pare che la sua operazione sia nelle più cose altro che dolce, conciossiacosachè *i nomi seguitino le nominate cose*, siccome è scritto, *Nomina sunt consequentia rerum*." Names follow the things named. Those who called Dante's lady Beatrice, without knowing this, did not know what naming is. The meaning of the passage in question, then, is: who was called Beatrice (*i. e.*, she that bringeth blessedness) by many who did not know that names follow, or are consequents of, things—that names of things tell their true nature. That Dante did not stand alone in this belief, every one knows, who is familiar with the ancient, long-continued controversy as to whether names were due to nature (*φύσει*) or convention (*ἑθερί*). See Lersch, *Die Sprachphilosophie der Alten*, Pt. I; Steinthal, *Gesch. der Sprachwiss. bei den Griechen und Römern*, pp. 72 sqq.; Scholia to Berlin Aristotle, p. 103. That Dante knew something of this controversy is shown by his Latin quotation.

#### 2.—*Convivio*, I, vii, 40 sqq.

Few passages in Dante have given so much trouble as the following: "Ancora è la obbedienza con misura, e non dismisurata, quando al termine del comandamento va, e non più oltre; siccome la natura particolare è obbediente all' universale, quando fa trenta due denti all' uomo, e non più nè meno; e quando fa cinque dita nella mano, e non più nè meno; e l'uomo obbediente alla giustizia comanda al peccatore." The last clause has hitherto seemed almost hopelessly corrupt. Witte proposes to read: *e l'uomo è obbediente alla giustizia quando fa quello che comanda la legge, e non più nè meno*. This is not an emendation, but a gratuitous reconstruction, such as any-

body could make. Nevertheless, it is acquiesced in by both Fraticelli and Giuliani. I think the initial corruption lies in the word *peccatore*, which some copyist wrote for *iperatore*, that is, *imperatore*. The rest of the clause was then altered so as to give some sort of meaning compatible with the change. The preceding clauses show the form which this clause must have had. It must have read: E l'uomo è obbediente alla giustizia, quando fa. So much is certain, and the rest at once suggests itself—quello che comanda l'imperatore (or, possibly, il comando dell' imperatore). How exactly this expresses Dante's earnest belief may be seen by comparing *Conv.* VI, iv, 55 sqq. "Chi a questo ufficio è posto, è chiamato *Imperatore*; perocchè di tutti i comandatori egli è Comandatore; e quello che egli dice, a tutti è legge, e per tutti dee essere ubbidito, e ogni comandamento da quello di costui prende vigore e autorità." Compare *Paradiso*, XXVII, 140 sq.

"Pensa che in terra non è chi governi,  
Onde si svia l'umana famiglia."

Cf. also *Conv.* IV, xvii, 47 sqq.

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#### ODINS NAME *Sanngetal*.

Von den vierzig verschiedenen Namen, welche sich Odin in Grimmsmal selbst beilegt, hat ein jeder seine besondere Bedeutung; die meisten verweisen auf irgend einen Mythos. Mehrere dieser Namen sind uns heute dunkel, weil der betreffende Mythos verloren gegangen ist; die meisten wurden von den Sprachforschern erklärt, doch gar manche dieser Erklärungen muss uns als an den Haaren herbeigezogen vorkommen. Nehmen wir, zum Beispiel, den Namen *Sanngetal*. Jakob Grimm erklärt denselben nicht, führt ihn in seiner Mythologie gar nicht an. Verschiedene altnordische Glossarien deuten den Namen von *sann*="wahr" und meinen, derselbe bedeute "das Wahre wollend oder suchend." Wie die Herren es mit ihrem Sprachgewissen vereinbaren können, aus *getal* oder *getall*, wollend oder suchend herauszudeuten, ist mir unerklärlich.—Hier eine andere Auslegung. Ich nehme an, dass in dem Originale, aus welchem

die verschiedenen massgebenden Edda—Handschriften das Grimmsmal copirt haben, sich ein Schreibfehler befand, indem der Abschreiber oder Sammler dieser Urschrift schon den Sinn des Wortes nicht mehr verstand und glaube, dass das Wort *Sanngetal* heisst und heissen muss; dasselbe bedeutet Garbenzähler von Sange, nd. die Garbe, oder der Aehrenbüschel. Das Wort ist ähnlich gebildet wie das hochdeutsche *Rübezahl*, welches bekanntlich einen *Rübenzähler* bedeutet. Odin nennt sich *Sanngetal*, weil er die Garben oder Aehrenbüschel zählt, die von den Bauern für sein Ross Sleipni auf dem Felde stehen gelassen werden. Der Brauch von einem Roggen oder Gerstenfelde an einer Ecke einen Büschel Aehren stehen zu lassen, besteht noch heute in Norddeutschland und zieht sich bis nach Thüringen und der Maingegend; ich selbst habe ihn als Kind vor einem Menschenalter in Deutschland beobachtet. Nicolaus Gryse schildert in seinem 1593 in Rostock erschienenen "Spiegel des Antichristischen Pavestdoms" folgenden mecklenburger Erntebrauch: "Ja, im Heidendom heben for Tid der Arne de Meiers dem Afgade, Woden umme god Korn angeropen, denn wenn de Roggenarne geendet, heft men up den letzten Platz eins idern Veldes einen kleinen Ord unde Humpel Korns unaufgemeiet stan laten, datsülve baven an den Aren drevoldigen to samende geschörtet unde besprenget. Alle Meiers sin darumme her getreden; ere Höde vom Koppe genamen, unde ere Seisen na der sülven Wode unde geschrenke dem Kornbusche upgerichtet und hebbden den Woden-düvel dremal semplik lüd averall also angeropen unde gebeden:

Wode, hale dinem Rosse nu Voder,  
Nu Distel unde Dorn,  
Tom andern Jar beter Korn!

welker afgödischer Gebruk im Pavestdom gebleven. Daher denn ok noch an dissen Orden der Heiden gewanet, bi etliken Ackersluden solker avergelövischer Gebruk in Anropinge des Woden tor Tid der Arne gespöret werd."

Jakob Grimm sagt: "Ich habe mir erzählen lassen, dass auch im Oldenburgischen, in der Gegend von Kloppenburg, die Erntenden ein Stück Halme auf dem Acker nicht abschneiden und darum tanzen. Vielleicht wird noch jetzt